A Research Proposal

on

Politics in Gothic fiction and its relevance in modern age

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Introduction

The origins of Gothic literature can be traced to various historical, cultural, and artistic precedents. Figures found in ancient folklore, such as the Demon Lover, the Cannibal Bridegroom, the Devil, and other demons, later populated the pages of eighteenth- and nineteenth-century Gothic novels and dramas. In addition, many seventeenth- and eighteenth-century works are believed to have served as precursors to the development of the Gothic tradition in Romantic literature. These works include plays by William Shakespeare, such as Hamlet (c. 1600–01), and Macbeth (1606), which feature supernatural elements, demons, and apparitions. The gothic in general explores the tension between what we most fear and what we most desire.

Gothic fiction is a genre of literature that blends elements of both horror and romance. English author Horace Walpole, with his 1764 novel The Castle of Otranto, subtitled "A Gothic Story" initiated this mode of writing. Gothic literature is closely associated with the Gothic Revival Architecture of the same era as ideas of the Gothic period and Gothic period architecture were often used by Gothic novelists. The Gothic revivalists' rejected the clarity and rationalism of the neoclassical style of the Enlightened Establishment. Following the trend, the literary Gothic adopted a pleasing sort of terror, the joys of extreme emotion, the thrills of fearfulness and a quest for atmosphere and to recall all these are extensions of Romantic literary pleasures.

Architecture itself played a vital role with many titles referring to castles or other common Gothic buildings like castles, abbeys, convents and monasteries, riddled with underground tunnels, which the characters use to move back and forth in secret. Many of these buildings were in ruins, evoking ‒feelings of fear, surprise, confinement‖. This intentional setting of the novel, in a Gothic building served multiple purposes. It brought on feelings of awe and referred the story was set in the past with an impression of isolation or being cut off from the rest of the world. It also manifested the religious associations of the Gothic style. This trend of using Gothic architecture began with the Castle of Otranto. For example, Manfred‘s possession of the castle and how it came into his family.

Gothic writers used Architecture as an additional character in many Gothic novels, displaying its relations to the past and to secrets and even sometimes foretelling future events in the story. The ruins of Gothic buildings paved the way for multiple linked emotions by displaying the inevitable decay and collapse of human creations. English Gothic writers often related dark medieval buildings marked by harsh laws and torture with mysterious, fantastic and superstitious rituals. In literature one political aspect was explored with a dimension of Anti-Catholicism featuring Roman Catholic institutions in southern European countries such as Italy and Spain.

Most of the settings choose in gothic tales tended to be in the Eastern half of Europe, because the Eastern part of Europe was unknown to most of the people living in Europe. Due to the fact that the people knew little information about Eastern Europe the fear of the unknown was prevalent. Eastern Europe can be considered gothic because of the relevance of the fear of the unknown. In Stokers novel Dracula Jonathan Harker began to explain the differences that existed between the East and West in his journal suggesting the fact that the people in the West are more punctual and set in their ways. The Western part of Europe was not so creepy, people knew about the West. Western Europe was civilized unlike Eastern Europe.

The taste for Gothic fiction begins in the Enlightenment period, when the truth claims of religion were being questioned. Maidens fleeing from the bloody hands of murderous monks in the novels of Ann Radcliffe or Matthew Lewis represent for many the attempt to escape from the fetters of Christian belief and its oppressive institutions into secular compatibility. But in the 19th century, attention moves to the horrors that lurk in our own psyche. The unconscious comes to be a subject of attention and exploration in stories such as the celebrated Strange Case of Dr Jekyll and Mr. Hyde by Robert Louis Stevenson.

It was Clara Reeve who took Walpole's plot and balanced fantastic elements with 18th-century realism in her best known work The Old English Baron (1778). Later Ann Radcliffe developed the technique of the explained supernatural in which every seemingly supernatural happening is explained in a natural way. She also introduced the

contemplative figure of the Gothic villain, which developed into the Byronic hero. Her master piece is The Mysteries of Udolpho (1794). Matthew Gregory Lewis marked his arrival with his tale of corrupt monastic life, black magic and diabolism in The Monk (1796). Mary Shelley's Frankenstein; or, the Modern Prometheus (1818) gave another scientific twist to Gothic fiction in the Romantic period.

Work of the Romantic poets like Coleridge's The Rime of the Ancient Mariner and Christabel and Keats' La Belle Dame sans Merci (1819) further contributed to the Gothic genre. Very few know that Percy Bysshe Shelley's first published work was the Gothic novel Zastrozzi (1810). Polidori's The Vampyre (1819) produced a craze for vampire fiction and films which has not ceased to this day.

The influence of Byronic Romanticism is evident in American writer Edger Allan Poe and in the work of the Bronte sisters. Emily Bronte's Wuthering Heights (1847) while Charlotte Bronte's Jane Eyre (1847) puts The Madwoman in the Attic by Sandra Gilbert and Susan Gubar (1979) in the line of Gothic fiction. The most famous Gothic villain ever, Count Dracula was created by Bram Stoker in his novel Dracula (1897).

The late nineteenth century saw the emergence of the detective novel in which the lower classes are painted as the same sort of Gothic monstrous children as are the Irish. Wilkie Collins and Sir Arthur Conan Doyle merged the sensationalism High Victorians adored with the Gothic to perfect a new genre, the detective story. Doyle's Sherlock Holmes is both a hero, in that he repeatedly saves London from evil lower-class citizens and foreign criminals, and Gothic hero.

The twentieth-century Gothic is not merely ironic. Anne Rice's fabulously popular Vampire Chronicles paint the vampire as pure Gothic hero. They are blessed and cursed with acute powers of sensation; they are both too much and not enough for this world. The vampires are former humans, and often experience human emotions and longings.

But the exaggerations, flat characters, and frequent absurdities of the traditional Gothic made it a rich territory for satire. The most famous parody of the Gothic is Jane Austen's novel Northanger Abbey (1818) and another example of Gothic parody in a similar vein is The Heroine by Eaton S. Barrett (1813).

Gothic fiction was not only confined to England and Ireland it spread to German, Russia and America also. German gothic fiction is usually described by the term Schauerroman (–shudder novel–). However, genres of Gespensterroman/Geisterroman (–ghost novel–) frequently share plot and motifs with the British –gothic novel–. This genre in Germany focuses on the life and deeds of outlaws, influenced by Friedrich von Schiller's drama *The Robbers* (1781). Heinrich Zschokke's *Abällino, der grosse Bandit* (1793) was translated into English by M.G. Lewis as *The Bravo of Venice* in 1804. The focus is on the life and deeds of the knights and soldiers but features many elements found in the gothic novel, such as magic, secret tribunals, and medieval setting.

In Russian Gothic, the word "gothic" is used to describe early works of Fyodor Dostoyevsky. The most critics simply used the tags such as "Romanticism" and "fantastique". Even in relatively new story collection translated as Russian 19th-Century Gothic Tales (from 1984), the editor used the name The Fantastic World of Russian Romanticism Short Story/Novella. However, since the mid-1980s, Russian gothic fiction was discussed in books like *The Gothic-Fantastic in Nineteenth-Century Russian Literature*, *European Gothic: A Spirited Exchange 1760-1960*, and *The Russian Gothic novel and its British antecedents*. The first Russian author whose work can be described as gothic fiction is considered to be Nikolay Mikhailovich Karamzin. Although many of his works feature gothic elements, the first one which is considered to belong purely in the "gothic fiction" label is *Ostrov Borngolm* (*Island of Bornholm*) from 1793.

In America, two notable writers of the late 19th century, in the Gothic tradition, were Ambrose Bierce and Robert W. Chambers. Bierce's short stories were in the horrific and pessimistic tradition of Poe. Chambers, though, indulged in the decadent style of Wilde and Machen. The genre also influenced American writing to create the Southern Gothic genre, which combines some Gothic sensibilities (such as the Grotesque) with the setting and style of the Southern United States . Examples include William Faulkner, Eudora Welty, Harper Lee, and Flannery O'Connor.

The Gothic novelists are criticized for being less skillful and their much dependence on the use of stock or flat characters. But the pent up emotions, deepest passions and

inherent fears of characters are given a sublime form in Gothic fiction. Even the incidents of imprisonment, rape, aggressive behaviors, victory of evil over good, chaos and state of anarchy reflect tie ups with history when there was increasing disillusionment and violent revolutions in America and France.

In the twentieth century the Gothic genre gave way to modern horror fiction. Some literary critics regard it as a branch of the Gothic but some use the term to cover the entire genre. But the fact is that many modern writers of horror show considerable Gothic sensibilities. For example the works of Anne Rice and some of the sensationalist works of Stephen King.

Late twentieth century saw use of the literary Gothic themes into other media. The early 1970s Gothic Romance comic books were published with titles as DC Comics' The Dark Mansion Of Forbidden Love and The Sinister House of Secret Love.

There was a considerable revival in twentieth-century Gothic horror films in Hollywood. In Hindi cinema, the Gothic tradition was combined with aspects of Indian culture, particularly reincarnation, to give rise to an "Indian Gothic" genre, beginning with the films Mahal (1949) and Madhumati (1958). Even first decade of twenty first century in bollywood is replete with hit movies like Raaz, Bhoot, 1920. Even shopping malls, re-creation centers in contemporary society are based on gothic themes. Even death defying stunts, bungee jumping rash driving are performed not only by experts but by common people and they argue that these activities are stress busters for them.

Twentieth-century rock music band Black Sabbath's 1970 debut album created a dark sound and has been called the first ever "Goth-rock" record. Themes from Gothic writers such as H. P. Lovecraft were applied by famous gothic rock and heavy metal bands. For example, metal musician King Diamond spellbound his audience by narrating stories full of terror, horror, satanism and anti-Catholic lyrics. It seems that Hollywood relies heavily on this horror genre. Movies like Harry Potter, Twilight saga, Lord of the Rings show gothic traits.

Contemporary writers in this tradition include Joyce Carol Oates, in such novels as *Bellefleur* and *A Bloodsmoor Romance* and short story collections such as *Night-Side* and

Raymond Kennedy in his novel *Lulu Incognito*. Another writer in this tradition was Henry Farrell whose best-known work was the Hollywood horror novel *What Ever Happened to Baby Jane?* (1960). Farrel's novels spawned a sub-genre of 'Grande Dame Guignol' in the cinema, dubbed the 'Psycho-biddy' genre. Many modern writers of horror exhibit considerable Gothic sensibilities—examples include the works of Anne Rice, as well as some of the sensationalist works of Stephen King. The Romantic strand of Gothic was taken up in Daphne du Maurier's *Rebecca* (1938) which is in many respects a reworking of Charlotte Brontë's *Jane Eyre*. Gothic Romances of this description became popular during the 1950s, 1960s, and 1970s, with authors such as Phyllis A. Whitney, Joan Aiken, Dorothy Eden, Victoria Holt, Barbara Michaels, Mary Stewart, and Jill Tattersall.

The term ‗imperial gothic' has been coined to describe Kipling's strange tales of India. The richness and alien qualities of this locale, allied to the unusual occurrences in Kipling's plots, give the stories an extra unsettling frisson, which only enhances their power to disturb and intrigue the reader. There is a timeless element to Kipling's stories of ghosts, monsters and inexplicable happenings, which evoke a bygone era while remaining as relevant and stimulating today as when they were first written. *The God of Small Things* by Arundhati Roy is an intricate postcolonial novel that utilizes Gothic conventions to create a compelling sense of angst and disorder. Roy employs the Gothic conventions of dark imagery, the supernatural, the haunted house, the ancestral curse, a threatening atmosphere, doubling, and incest to personalize larger cultural horrors of India as experienced by one family in Kerala.

Gothic writers used classified different stock characters to make it popular fiction. The young, beautiful, virginal and virtuous maiden depicts these virtues by fainting and crying whenever her delicate sensibilities are challenged. The heroine usually starts out with a mysterious past and it is later revealed that she is the daughter of an aristocratic or noble family. Matilda in The Castle of Otranto is ready to leave Theodore, the love of her life, for her cousin's sake. Adeline in The Romance of the Forest states with her pious character that the virginal maiden character is above inspection because her personality is flawless. Another category in female is foolish women like Hippolita in *The Castle of*

Otranto who are represented as the obedient, weak and submissive wives of their tyrant husband. This shows how weak women are portrayed as they are completely submissive, and in Hippolita‘s case, even support polygamy at the expense of her own marriage. The hero is witty, and successfully challenges the tyrant, saves the virginal maid without expectations. The villains are involved in attempts of rape, blackmails and tyranny. The ecclesiastical members are shown weak and usually evil.

Even today, there are modern draculas like Mr. Pandher (Nithari case in Noida), Mr.Fritzel (Austrian involved in trapping and incest with daughter) and people seeming more than humans who spread terror like Gothic villains - Manfred, Ambrosio, Frankenstein are Hitler, Osama-Bin-Laden, Gaddafi etc. And still the conservative societies like Catholic Ireland show strong inclination toward rigid principles and don‘t bother the safety of an innocent (abortion case of Savita in Ireland).

I have taken the texts of pioneer writers of Gothic Fiction like Horace Walpole, Gregory Lewis, Ann Radcliffe and Mary Shelley. The focus of my research will be on the following novels: The Castle of Otranto, The Monk, The Mysteries of Udolpho, The Italian, The Romance of the Forest and Frankenstein. Based on these novels, I have divided my research study into following chapters.

Chapter 1 Politics of Sex

This section is constructed to give the student of the Gothic a strong textual and critical introduction to the issue of politics and sex that shows situation of female and politics of being a female character in the 18th-century Gothic. These gender politics are clearly visible in the works of Radcliffe and Lewis. This chapter will explore the history and discrimination of women in Gothic fiction. It will examine how women were used as tools of power. The focus will be on the victimization of the female in the hands of politically potent male which has been continued till date. This suffering was more at family level where women were treated as commodity in a barter system. The preference

of a male child over female in gothic fiction is, unfortunately after many centuries, still in vogue and devastating the social system. These issues of gothic fiction will be comparatively studied with contemporary situation in society in this section. It will analyze suppression of women and their submission and anguish. Further, Foucault‘s idea of sexuality will be taken into consideration.

Chapter 2 Politics is Power and Power is Politics

This chapter will study the struggle of landlords, monastery heads and Dukes of Gothic fiction who try to keep power in their hands. How and up to what extent a human can degrade himself/herself to retain power like Ambrosio did in The Monk. He is considered a pious soul who later to gratify his lust gets involved in a vicious cycle of saving his position as the head of monastery. This section will analyze how intoxication of power makes a person sacrifice his/her loved ones, rape sacred relationships and kill innocent people who have no value because they come between their selfish and dangerous motives. Common people bear the brunt in the name of the honor of a leader, family and country. All this will be compared to current political scenario of the world where autocrats, dictators, monarchs and governments use all the means to stay in power and cover up their heinous crimes. The relationship between power and politics is so subtle that it can be explored through the microscope of Marxism. This section will also analyze the class struggle and use of wealth to make the wheel run. The infamous case of brutally murdered Jessica Lal can be studied here.

Chapter 3 Politics of Secrecy and Religion

This chapter will study the secrets of family curses in gothic fiction and their use to frighten people and rule over them. The superstitious and supernatural elements blend with religious tones to propagate what the politically powerful persons want. Manfred in The Castle of Otranto uses family curse to convince his family about his misdeeds. The wealthy lord threatens the Church head to work in his favor. In The Monk, there is an uncanny blend of politics and religion where the church head uses his powers, being religious head, to seduce an innocent girl and later to save the same position which he had misused. All this is happening in society and it seems that political and religious machinery work for each other. Popes‘ follies are covered by governments and religious heads propagate and convince public to keep a particular candidate in political power. This chapter will study the cases of Manfred, Ambrosio and other gothic characters and comparatively study the use of revealing and concealing secrets as done by Baba Ramadev, Kejriwal, Anna Hazare and involvement of religious heads like Pope, Dera Sacha Souda, Bibi Jagir Kaur in politics and crime.

Chapter 4. Family Politics

This section will be devoted to family and dynastical politics. It will study the promotion of family and dynasty in gaining power. Then this will be compared with dynastical politics in the Indian sub-continent and even in regional states of India. As in India its the Gandhi family, in Pakistan it‘s the Bhutto family and even in Srilanka, Bangladesh, Nepal, Bhutan only numbered families are ruling since decades and centuries. It may not be an exaggeration to say that they have used political power in their favor. In Gothic fiction also the leading characters serve their family interests first. This comparative study will pave way to lots of new possibilities.

Chapter 5. Fate of Snake Charmer

This chapter will give particular consideration to Marry Shelley‘s Frankenstein. The character who gives life to the monster Frankenstein suffers by going against nature and even monster suffers from alienation. It coincides with the case of Osama-Bin Laden who was created by America but later America suffered at his hands on 9/11. Another monster is reservation – a system developed in India to uplift the poor has become a political weapon for different parties and an Albatrass for some sections of society. This section will contemplate the fates of creators of these monsters as the fate of snake charmer who receives death from the same snake whom he has nurtured.

REVIEW OF LITERATURE

Gothic fiction has aroused the interest of scholars and thinkers across the world. A wide range of perspectives have been adopted to study it. While working on the dissertation, I came across the following opinions expressed by the noted scholars:

In 1712, Addison commented on the "Darkness and Superstition" of the Middle Ages in Spectator 419:

Our Forefathers looked upon Nature with more Reverence and Horrour, before the World was enlightened by Learning and Philosophy, and loved to astonish themselves with the Apprehensions of Witchcraft, Prodigies, Charms and Enchantments. There was not a village in England that had not a Ghost in it, the Church-yards were all haunted, every large Common had a Circle of Fairies belonging to it, and there was scarce a Shepherd to be met with who had not seen a Spirit.

Each author had a different motive for choosing this particular mode of expression with its unique conventions: didacticism, political commentary, and the revision of myth are among those most often articulated.

Abrams notes the Gender discrimination in Gothic novel‘s by women: ―Critics have recently drawn attention to the many women writers of Gothic fiction, and have explained features of the mode as the result of the suppression of female sexuality, or else as a challenge to the gender hierarchy and values of a male-dominated culture‖ (Abrams 118).

Lauren Gerhart in her thesis asserts that ―this ―challenge‖ towards gender issues of the time period is an important part of understanding the Gothic. In fact, gender made the definition even more ambiguous, because gender became a contested part of the definition itself, with some critics separating the Gothic into two different types: Female Gothic and Male Gothic.‖

This distinction is furthered proved by E. J. Clery‘s Women‘s Gothic: from Clara Reeve to Mary Shelley. In the introduction of her novel, she asks:

But what happens if we lay aside our assumptions about women‘s writing and look again at women‘s Gothic? What we find there suggests the need for another story: wild passions, the sublime, supernatural phenomena, violent conflict, murder and torture, sexual excess and perversion, outlandish settings, strange minglings of history and fantasy. (Clery 2)

One of the most important writers of Gothic Fiction, Anne Radcliffe argues in her discussion on the supernatural in Poetry that various characters of this world create worlds in ‒which the grand and the beautiful, the gloomy and the sublime of the visible Nature, up-called not only corresponding feelings, but passions; which seemed to perceive a soul in everything: and thus, in the secret workings of its own characters, and in the combination of its incidents, kept the elements and local scenery always in unison with them, and heightening their effect.‖

According to Natalie Regensburg Victorian Britain witnessed Emily, Charlotte, and Anne who saved the family fortunes by writing updated versions of Gothic stories: Charlotte Jane Eyre, Emily Wuthering Heights… The women of these novels fight back in ways that their eighteenth-century forbears did not dare to dream of.

Research scholar Moynahan claims that the capacity of the Gothic to survive, and particularly to interbreed with other imaginative modes so as to engender much more complex and valuable literary phenomena than itself, was extraordinary. Further in overview of the Gothic Novel, he brought forth the political dimension of this fiction. The Gothic novel is said to "flourish in disrupted, oppressed, or undeveloped societies, to give a voice to the powerless and unenfranchised" and therefore "often carries a heavily political or metapolitical charge" (Moynahan 110,111).

George Haggerty in ‒The Horrors of Catholicism‖ discusses ‒the ways in which gothic writers use these materials to motivate their tales and what doing so means in the context of anti-Catholic eighteenth-century England… how Catholic motifs can be understood in relation to other central gothic obsessions, such as sexual transgression and dysfunctional

family life...how these features aid novelists in exploring what would later be understood as personal sexual identity. In that way, these writers contribute to what we understand as the history of sexuality.‖

Terror is almost always sexual terror: fear and flight as gothic fiction offered a sight of sodomy, romantic friendship (male and female), incest, sadism, masochism, cannibalism, masculinized females, feminized males and so on. In this sense, it offers a historical model of queer theory and politics: transgressive, sexually coded, and resistant to dominant ideology. Haggerty examined gothic fiction in order to relate it to the history of sexuality, as articulated by Michel Foucault and others.

Haggerty has argued (see Men in Love, chapter 6) that in Walpole‘s The Castle of Otranto, Manfred has reversed the trajectories of Freud‘s Oedipal arrangement. He murders his son in order to marry his daughter(-in-law); he destroys his (other) daughter in the violence of his lust. Manfred‘s incestuous sexual violence becomes a nightmare of broken bodies and violated graves.

Bernard Mandeville, in his A Modest Defense of the Public Stews (1724), for instance, names Pope Sixtus VI as the source of sodomy. Because he attempted to suppress female courtesans, the argument runs, men turned to one another for sexual solace (Mandeville 7-8).

It is awkward to think that a pope could be cited as the source of sodomy, but we have to keep in mind the religio-political climate. The following poem will make us more clear about the assumptions of society at that time. Churchill, in talking about how to educate a son, he writes:

Give him no tutor—throw him to a punk,

Rather than trust his morals to a monk;

Monks we all know—we, who have lived,

From fair report, and travellers, who roam,

More feelingly

Churchill is suspicious in his poem, but the motives are clear. Monks behave in ways that are threatening to English manhood.

To support this theory another writer Jordan also argues that ―as elsewhere in Europe, English sodomy legislation seems to have been enforced infrequently. Where sodomy cases appear in the surviving historical sources, they typically involve some other factor—political scheming, racial or religious or class prejudice, personal enmity‖ (―Sodomy‖ 830).

Matthew G. Lewis hints the same-sex desire in The Monk when in a Catholic monastery, he presents a deep emotional bond between a handsome priest and a blushing disciple. George expresses that:

Sexual excess and political subversion seem to go hand in hand with religious fervour. This connection is not accidental: religious fervour is sexual in its expression, and if sexuality is always already political, so is religion. The politics of religion and sexuality in the experience of gothic fiction, at least, have much in common.

Linda Bater-Berenbaum puts it in different terms: ―Gothic literature continued to portray all states of mind that intensify normal thought or perception. Dream states, drug states, and states of intoxication have always been prevalent in the Gothic novel because repressed thoughts can surface in them; under their influence inhibitions are minimized, and thus the scope of consciousness widened. Gothic novelists are particularly find of hypnotic trances, telepathic communications, visionary experiences, and extrasensory perceptions, for these reveal the secret recesses of the mind or powers of increased mental transmission and reception‖.

Kelly discusses gothic writers as a group of novelists who ―opposed tyranny and oppression, be it domestic, national, or international, spiritual or temporal‖ in the spirit of English Jacobinism‖.

Kari Winter in "Sexual/Textual Politics of Terror" voiced for ―Women who are at all self-assertive in The Monk are tortured or killed…In any society where there is an unequal

distribution of wealth and power, blaming victims for their own suffering serves the interests of the dominant group‖.

Alice Miller suggests that the tendency to blame victims is rooted in childhood, when parents, the dominant force in the family, teach small children that "all the cruelty shown [them] in [their] upbringing is a punishment for [their] wrongdoing." As a result, "for many people it is very difficult to accept the sad truth that cruelty is often inflicted upon the innocent (For Your Own Good, 158). In a patriarchal society, women are blamed for everything from the fall of man onward. M.G. Lewis reproduces this "poisonous pedagogy" by blaming women for the violence inflicted upon them by men.

Some other texts have contributed remarkably to my understanding of sexual and family politics. Such as Cynthia Wolff in The Radcliffean Gothic Model gave the concept of ‒good‖ women and ‒bad‖ women and paved way for imaginative construct "Virgin/Whore" syndrome. Nichols, Nina da Vinci Nichols in "Place and Eros in Radcliffe, Lewis, and Bronte" traced that Ambrosio‘s passion of power and sexual attraction to Antonia leads to his spiritual degeneration. Hume had distinguished between "the novel of terror" and "the novel of horror," putting Ann Radcliffe's books in the former category and M.G. Lewis' in the latter. They will be incorporated to analyze the problem in its various aspects.

Objectives/Scope of the study

The purpose of the present dissertation is to do comparative study of the politics in gothic fiction and modern society. After first reading of the novels of Horace Walpole, Gregory Lewis, Anne Radcliffe and Marry Shelley it seems that lot of things are common in these novels and modern life. My research project will compare both imaginative and realistic situations of 18^{th}, 19^{th} and 20^{th} and 21^{st} century, respectively. I'll also try to explore whether it's human psyche to behave like that or is it history repeating itself or gothic fiction was a prediction of future? Women, particularly in family and as individuals in public, have suffered immense pain through the ages. Family, Political and religious heads have denied them the right to live, in fact. Their anguish has been sometimes clearly reflected and sometimes brutally suppressed in gothic fiction. Reading it through a political angle and comparing it with modern scenario can help to understand the suppression of individuals, savagery and brutality of oppressors and the ways to heal the wounds .The emphasis on politics of gothic fiction and modern society is for the simple reason that subtle layers of exploitation can be revealed only through a meticulous comparative investigation.

Proposed Methodology

The dissertation has been planned in chapterization. In each chapter, a particular issue will be analyzed. I will gather material which is closely connected to my subject and include it in the research with the proper supervision and help of my supervisor. I will visit libraries of various universities like Guru Nanak Dev University, Amritsar; Punjabi University, Patiala; Panjab University Chandigarh; District library of Jallandhar for the accumulation of material. I will also analyze resources like the Internet and newspapers. I'll try to interview, if possible, one or two political leaders of the state. Typing and formatting of the work will be done as per the latest M. L. A. standards.

The various methods which I recommend for my dissertation areas are: Comparative, analytical, applied, fundamental, qualitative, and conceptual. These all methods are suitable to the dissertation. Analytical method will be used to analyze facts or information already available and to make a critical evaluation of the material. As for applied method, here the stress will be on bringing out the solution to a problem faced by society which I am discussing in context with supperession and politics. Furthermore, conceptual method will be utilized to reinterpret the Gothic fiction from Marxian perspective. Moreover, Feminist approach will also be taken into consideration focusing the female in gothic fiction.

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